

## The Monthly Musical Record.

NOVEMBER 1, 1872.

### THE SUBJECT OF MUSIC AT THE LEEDS CHURCH CONGRESS.

WE have on several occasions adverted to the ever-increasing interest, shown both by musicians and the general public, in the music of our churches. The subject has been so recently treated in detail in our columns by Mr. Stimpson, that it may seem almost superfluous to recur to it again so soon; but the papers recently read at the Church Congress at Leeds, by Sir Frederick Ouseley and Dr. Stainer, contain so much that is worthy of notice, that we think apology unnecessary for referring to them here. Both gentlemen, not only from their positions—the one as professor of music at Oxford, the other as organist of St. Paul's Cathedral—but from their extensive practical experience, have a right to speak with authority on the subject; and, as we were unable ourselves to hear their papers, we have read with much attention the detailed, though necessarily somewhat incomplete, reports which have appeared in the local journals.

The first point which strikes us in reading these reports is, that both speakers unfortunately confined themselves to a portion of their subject—that of cathedral music—which, from its very conditions, is only practically useful under exceptional circumstances. The great desideratum in church music, as we have often said before, and emphatically repeat now, is that all the congregation shall take part in it. We are, we need scarcely say, not referring now to cathedrals, but to ordinary parochial services. And, as the papers and discussions at Leeds turned chiefly on the full choral services of our cathedrals, we have no desire to blame either Sir Frederick Ouseley or Dr. Stainer for ignoring the people's service to the extent that they did. They were, of course, requested to speak upon certain subjects, and did so; but we cannot help thinking that more good would have been effected, had the subjects brought before the Congress been of a nature more capable of practical application under ordinary circumstances. We can imagine the incumbent of a small country parish attending the meeting, in the hope of receiving some ideas for the improvement of the music in his own church, and being, to his disappointment, sent empty away. Still, for this, as we said before, the gentlemen who had to read the papers are not responsible; it is only, we think, a matter for some regret that the subjects were so restricted.

Sir Frederick Ouseley urged with considerable force the advantage of "intoning" over the ordinary reading of the prayers in the full choral service. It has always struck us as an incongruity in churches where there is what we may venture to call a "semi-choral" service, to hear a harmonised "Amen" from the choir after a prayer has been read by the officiating minister. We think that if speaking is adopted in the one case, it should be also in the other; and if the "Amen" is sung, the prayer should also be intoned. We are inclined also to agree with Sir Frederick in his remark, that "many a person who now shrunk from the sound of his or her own voice in the service of the church, when used in ordinary conversational tone, could join with comfort in the congregational monotone, because the individual voice would then be swallowed up in the general tide of song." And we certainly see no reason why it should not be possible that

prayer should be offered quite as reverently (may we not add, quite as sincerely and earnestly?) when one tone is used, as when that confused murmur is heard on all the notes of the scale, or none, which is mostly to be met with in parish churches. With regard to the responses also, it is certainly far better that they should be sung than said. It is more in compliance with the injunction that all things should be done decently and in order, and we can speak from personal experience of the thoroughly impressive and devotional effect of Tallis's setting of the versicles and responses, when sung not by a choir merely, but by a large congregation. Sir Frederick advocated the use of the single in preference to the double chant. Much is to be said for both, but we venture to think that the latter has one great advantage in chanting the psalms for the day—that from forty to fifty verses sung to the same chant are apt to become terribly tedious. Of course this can be obviated by varying the chant for different psalms; but this plan, we believe, is not generally adopted. We most heartily indorse the lecturer's remark that the psalms should always be chanted where practicable, if not in harmony, then by the congregation in unison. Anything more undevout than the old "parson and clerk" method which prevails in too many churches, it is difficult to imagine. With much that Sir Frederick said on the subject of anthems we cordially agree; but we differ from him *in toto* as to the question of musical adaptations from the Masses of the great composers. These he stigmatised (if correctly reported) as "musical murder, musical theft, and musical falsehood." No doubt under certain circumstances all these hard names may be fully deserved; we remember to have met with some adaptations from the work generally known as "Mozart's 12th Mass," in which the words had no relation at all to the original Latin; but we cannot admit that where the text of our English Communion service is faithfully substituted for the original, and especially where, as we hope ere long may be more generally the case, the orchestra is used, any desecration is done to the music, or any injustice toward the composer. Those who had the opportunity of hearing Schubert's great Mass in E flat sung to the words of our English Prayer-book at St. Alban's, Holborn, some time since, will, we believe, fully bear us out in our statement that no music could be more appropriate, or more thoroughly devotional when adequately performed. But it is needless to add, that it is only occasionally that such works can be rendered available for the service of the church.

Dr. Stainer, in the early part of his paper on cathedral music, went to the root of this matter when he said that "one of the faults of cathedral musicians was, a tendency to become adherents and admirers of only one style or school of music." We fully admit the great merit and the great charm of much of the so-called "cathedral music." Many of the works of Purcell, Gibbons, Croft, Boyce, and others will never, we trust, become antiquated; but, as Dr. Stainer added, "the best specimens of all styles of music should be selected for use." A subsequent remark in his paper, if brought to a practical issue, would, we fear, do away with a great quantity of the cathedral music in ordinary use. He said, "What criterion could they apply to church music, which would enable them to gauge its value? This was the test—the only test—it must edify." We fully agree with the doctor; but we would venture to ask him how much of the elaborate fugal music to be found in our cathedrals does edify? Doubtless it interests the hearer, but too often only in the same way in which a concert performance would do so; and here we come back to the point from which we started, that the music, to be really a service of praise on

the part of the congregation, should be such that they can themselves join in it. We are far from wishing to abolish the beautiful choral services of our cathedrals, and should indeed regard it musically as a national misfortune, should they cease to exist. But we should be glad to see such modifications introduced into them, as would enable the majority of the worshippers to take a more active part than they are able to do at present in the praises of God.

### DANCES OF BOHEMIA.\*

#### A HISTORICAL SKETCH.

IT cannot be denied that of all European nations, or rather races, the Slavonic race is most particularly attached and devoted to dance; and of the different branches of the Slavonians, the Polish and Czechish branches are the most enthusiastic in their love of the saltatory art. The dances of the Bohemians and Czechs share with those of the Italians and Spaniards the peculiarity that the song is connected with the dance; in fact, the song appears to be an attribute of the dance. Few nations possess such a rich and vast treasure of songs and dances as the Bohemians. According to researches made by Neruda and Waldau, the quantity and variety of Bohemian dances is really astonishing. Alfred Waldau enumerates in his "Böhmische Nationaltänze" (Prague, 1860) not less than one hundred and thirty-six, among which is the most modern, the universally popular "Polka." The greater part of these dances dates, however, from past ages, and is most intimately connected with national manners and customs. Already in the earliest centuries, and even during the time of religious strife and political trouble, the Bohemians enjoyed their dances. The origin of one of them is to be traced back to the fourteenth century, and is very similar to the Bavarian Cooper's Dance (Schäfflertanz). Its relation with that quaint dance does not merely consist in some of its figures, but also in the cause of its origin. When we come to speak of the German dances, we shall have to dwell at some length on the "Cooper's Dance." It will be sufficient to mention now that this time-honoured dance was performed on a certain day of the year, for the amusement of the inhabitants (of a town or market-place), by the different guilds.

Two Bohemian dances belong to a famous political period—namely, to that of the war of the Hussites. However, only the names of these two dances are still known and living in the hearts of the people; the figures and general execution of the dance have been completely forgotten. One of these dances is called the "Chodowska," and is full of a warlike expression—at least, as far as can be judged from the style of its music; the name is derived from the peasants living near to the Bohemian forest, the "Chodowe." These peasants, armed as they were with scythes and battle-axes, and fighting with religious enthusiasm and fanaticism, were the terror of the German soldiery. Under the command of Procopius the Great, these "Chodowe" achieved in 1481, at Taus, an important victory, and the remembrance of that eventful battle is kept alive through the name of the dance. The other of these two ancient political dances is the "Husitska" (Dance of the Hussites). It belonged exclusively to that sect. The dance itself has also been forgotten; the music of the Husitska, however, is still extant, and is expressive of a quiet earnestness, a solemn dignity, a glowing enthusiasm, almost approaching an ecstatic fire. All these qualities impress us favourably, and convince us that the

whole dance must have been more a part of a religious ceremony, than a regular dance for the sake of amusement only. All these ancient melodies have been preserved in a remarkable manner. In Svata Koruna, not far from the birthplace of the famous chief of the Taborites, Johann Ziska, lives an old man who is much respected, not only for his excellent violin-playing, but also for his sterling character. He possesses, as an heirloom an old music-book, in which several of his ancestors, also musicians, noted down the dance-tunes of their time. In comparing them with the semi-clerical songs of the followers of Procopius and Ziska, we find at once a striking relation and similarity. These tunes are all in the minor key, and are full of the greatest devotion, and, if we may so say, suffused with a gloomy, melancholy expression; in short, they produce a touching effect. Originating with a people who, up to the present day, excelled by extraordinary musical gifts, produced during a period of oppression and persecution, and expressing the fullest and most intense fervour of a religious soul, these Hussite chants possess a character of sacred power, of devotional resignation, and of moral energy, which it would be difficult to meet elsewhere; for originality and quaintness they are not to be surpassed.

Curiously enough, the words to these melodies are diametrically opposed to the elevated character of the music, and differ but little from the more modern dance-songs. The very old custom of dancing over the graves, and singing at the same time the "Devil's Song," was forbidden by the clergy with all possible energy; nevertheless this semi-barbarous ceremony existed still in the later decades of the eighteenth century, under the name of the "Death's Dance" (Umrlec). This Bohemian Death-dance had a great relation with a similar Hungarian dance. The character of it was nearly as follows:—Several couples approached the cemetery with cheerful music; at once the character of the tune changed into that of melancholy and mournfulness; the singers now imitated the "funeral chants." One of the male dancers had to lie down and to represent the corpse, whilst the women and girls danced around him and sung a dirge; but at times they introduced merrier strains, and tried, by exaggerating the mournful music, to produce hilarity. The song completed, one woman after the other leaned over the apparently dead man and kissed him; after this the whole company formed in a circle, and danced amid shouts and laughter round the dead. If this custom appears already very strange, what shall we say when we read that the Death-dance was highly in favour at wedding and christening festivities?

Another peculiar and strange custom of the Bohemians was to sing during the dance sacred songs. The "Skákavá," or "Jump Dance," was generally accompanied by a religious song, distinguished by a simple, touching melody, later adopted by the Hungarians. The "Sou-sedska," very similar to the Austrian "Ländler" (a rustic dance), was peculiar for the dancers scarcely moving from the place they took at beginning. The Sousedska was not only exceedingly graceful in point of the movements, but also for its highly ingratiating and pleasing music.

Amongst the other older Bohemian dances worthy of a particular mention is the "Bohemian Menuet," in which the dancers approach each other in an almost solemn and dignified manner, and join their hands in the form of a cross, singing at the same time—

"Gieb uns, Gott, Gesundheit,  
Hier in unserer Gegend,  
Gieb uns, Gott, Gesundheit, gieb."

"Give us only health,  
This we ask for our country,  
Give us, O God, health."

\* Compare with it: Albert Czerwinski, "Geschichte der Tänze" i. Leipzig.

Another not less favourite menuet song runs thus:—

"Möge der Herrgott  
Lieben uns, lieben uns,  
Sünden vergeben,  
Schenken den Himmel!  
Weiter erstreben  
Wir nichts, als eben;  
Möge der Herrgott  
Lieben uns, lieben uns."

"Might God our Lord  
Love us, yea, love us  
And forgive us our iniquity;  
We do not ask for more  
But that He  
Might love us."

Towards the end of the last century many dances, compiled from other foreign dances, were introduced among the lower class by a particular guild, that of the dancing-masters of Prague. Some of these dances became very popular among the servants and peasants. In 1788 a monograph appeared about this particular guild, which informs us that its members were almost all handicraftsmen, such as shoemakers and tailors, who employed their free time, and more especially the so-called "blue Monday," for instructing the workmen and the daughters of the masters in all sorts of dances, but more particularly in those composed by the guild; for their lessons they claimed a small fee, the payment of which admitted to these *réunions*. The real dancing-masters, however, formed a distinct class, and called themselves "Academicians." The just-mentioned guild could, however, boast of possessing a much greater number of different dances in their repertoire, inasmuch as they taught about ninety distinct dances. On the whole, the Bohemian dances possess a graceful and pleasing character; it might be said that the dance is with them the result of a genuine feeling and pleasure, not merely the means of an active motion. We may go even so far as to say that the Bohemian dance possesses a poetical expression, and the pleasure of looking at their dances is heightened by the tuneful and excellently rhythmical music; their delightful dance-tunes seem to supplement the lyrical expression of the dance itself.

The world-wide renowned "Polka" dates from a very recent time. It was about 1830 that Anna Slezak, an upper servant of a rich farmer at Elbeteinitz, near Prague, invented this dance. The room in which she tried her new invention being very small, the movements of her feet were necessarily short, and thus the dance received the name "Pulka" (*Anglicè* "half"). As the Pulka met with an enthusiastic reception in Paris, it is most likely that the French, ever ready to accommodate any foreign name to their own language, changed "Pulka" into "Polka." The manner in which the Polka is danced in Bohemia is, however, very different from that accepted in other countries. The Bohemians dance the Polka with retardation and acceleration of the step, and try to keep strict time with the music, which has to be performed in a free (*tempo rubato*) style. This complete unity of music and dance renders the Polka at once charming and highly original.

E. PAUER.

#### THE "MUSICAL STANDARD" AND ITS STRICTURES ON OURSELVES.

OUR contemporary the *Musical Standard*, in a recent number, has been making very merry over our paper. The following paragraph appeared in its issue of the 5th ult. :—

"WHAT HAS BECOME OF THE SCHOOLMASTER.—The latest curiosity of criticism is to be found in the columns of a music pub-

lisher's journal, which often furnishes us unintentionally with much amusement. In the notice of the performance of Mr. Sullivan's "Te Deum" at the Norwich Festival, we read :—'Of course, a work written to order, and, we believe, when suffering from illness (*sic*), must not be too harshly criticised.' Who, which, or what was ill, and where? Further comment is superfluous."

(Compare our last number, page 153.)

The *Musical Standard* evidently thinks it has made "a hit, a palpable hit." Now we admit at once that the sentence is somewhat clumsily constructed; for our correspondent was obliged to write very hurriedly to save the press, and his letter reached us so late that it was sent off to be printed without revision. But we maintain, notwithstanding, that the meaning of the sentence is so clear that no one could fail to understand it, unless he were either an idiot or wilfully obtuse. Let our readers judge.

But our lively contemporary, who is so sharp at detecting flaws in others, might with considerable advantage remember the well-worn proverb about "glass houses." In the very same number in which it endeavours to be so severe upon us, we find in the leading article (on page 207) the phrase "*abmigious* expressions." Of course this may be, and probably is, only a printer's error; but we should have certainly expected such a high-class paper as the *Musical Standard*, after being so hard upon us, to be a little more careful of its own text.

We are most anxious, however, to do our contemporary full justice, and will therefore at once admit that for the luxuriance of its imagination, and the minute accuracy of its reports, it is unapproached, and we believe unapproachable. In support of which statement we offer the following extract, again from the same number of the paper (page 218):—

"On Wednesday evening last, Mr. R. Hainworth opened the new organ built by Mr. H. Jones for the Congregational church, Stoke Newington. The programme was selected from the works of Bach, Mendelssohn, Wely, Gade, Spohr, and Beethoven. Mr. Hainworth's playing was all that could be desired, and the tone of the instrument seemed to give general satisfaction. The Hackney and Dalston Choral Union and M<sup>de</sup>. Clara West assisted in the vocal music performed."

Our readers will doubtless be as much amused as ourselves when they learn, on the authority of a gentleman who took a prominent part in the concert in question, that its date was not till *October 9th*. As the paper from which we have quoted bears date October 5th, this very circumstantial account was published JUST FOUR DAYS BEFORE THE CONCERT TOOK PLACE! We heartily congratulate the *Musical Standard* on the prophetic powers of its reporters, and only wish that the gentleman who writes our concert-notice had the same gifts. It would save him an infinity of trouble, especially in the height of the season! We will only suggest that hereafter in similar reports the future instead of the past tense should be employed, thus—"Mr. Hainworth's playing will be all that could be desired," "the tone of the instrument will seem to give general satisfaction," &c.

Scarcely less amusing than the notices of concerts which have not taken place are the reports of those which have. Indeed, to confess the truth, we look for our *Musical Standard* every week with much the same feelings with which we look for *Punch*, considering it, in its own inimitable style, one of the best comic papers issued. Had we space to spare, we could easily fill a page with extracts from its concert-notice, which, if they did not instruct, would certainly divert our readers. But one or two choice specimens will suffice. Some of our readers may perhaps remember the wonderful reports of the Bonn Festival of last year. We read of Beethoven's concerto in *E sharp*, sonata in *A sharp*, and quartett in *F flat*, three keys in which every one with the smallest knowledge of music is



aware that no piece ever was or could be written. Lest we should be suspected of exaggeration, we will refer to number and page, that the editor of the *Musical Standard* may, if disposed, verify for himself. The "sonata in A sharp" is mentioned twice (perhaps for fear it should be thought a misprint!)—in the number for August 26th, p. 213, and September 16th, p. 248. The latter page also records the "quartet in F flat;" and in the number for September 2nd, p. 231, we read of "Hallé's rendering of the concerto in E sharp." The number of double-sharps which must occur in this last piece (which we believe is still unpublished) is something appalling to think of!

We will only give one more "elegant extract," and that shall be a recent one; for we comfort our readers with the assurance that the fountain of amusement has not yet run dry. In the number of the 12th ult., in the notice of Spontini's overture to *Olimpia*, at the Crystal Palace Concert, the reporter of the *Musical Standard* speaks of the "*corneo inglese*, or basset-horn" as the same instrument. We had always been under the impression that the basset-horn was a member of the clarinet family, while the *corneo inglese* was a tenor oboe! Our contemporary, however, has doubtless sources of information not open to ourselves, and we have much pleasure, therefore, in giving our readers the benefit of the discovery!

We trust that in the above remarks we have done our friend no injustice. We cheerfully bear our humble testimony to the surpassing richness of its fancy, and the latent humour which lurks in its columns. But we would, in conclusion, venture to offer its editor one little counsel—to take out the beams from its own eyes before looking quite so closely after the motes in those of others!

We will merely add one word, lest we should be suspected of personal animus in what we have said—that the editor of the *Musical Standard* and (so far as we are aware) every member of its staff are entirely unknown to us.

#### AN EVENING WITH J. B. CRAMER IN 1842. (TRANSLATED FROM W. VON LENZ'S "DIE GROSSEN PIANOFORTE-VIRTUOSEN UNSERER ZEIT.")

"WHERE does Cramer live?" I asked. "He has established a pianoforte Lancastrian-school," answered Liszt; "you cannot see him, he is never in town, he lives in the suburb of Batignolles." Cramer, who had in London become a millionaire, speculated with a banker, lost everything, had in England become an Englishman, and was now returned to Paris, where he was quite out of his element.

"Cramer is sixty years old, leave him in peace," added Liszt; "besides, you have nothing to learn from him as you have from me."

I did not leave Cramer in peace; he was to me sacred, a "*venerabilis Buda*!" I had in 1829, in London, at the concerts in the Argyle Rooms, heard him play Mozart's piano quartett in E flat admirably with Lindley, the English violoncellist, and in the violin part Franz Cramer, the brother of Jean Baptiste. I wrote Cramer a devoted letter, reminding him of this; Count Wielhorsky had met him in Rome, and spoken much to me of him. These were connecting links between us. The author of the world-renowned studies, that hymn-book for unconfirmed pianists, "*Apostolic Father*" Cramer, answered me, and promised to come. "Now," I said to myself, "to order an English dinner, all the dishes served up at once, the best port, and all his works on the table!" His complete works, an enormous heap of notes, were published by Schlesinger. It was long since the dust, the thickness of

one's finger, had been swept off, but they were complete. A whole human life!

To procure a first-class English dinner and port, I had to hunt for a whole day. Such a singular place is Paris.

Unfortunately Liszt had already left Paris. He would not have refused to play for me before Cramer. That would have been an event!

Cramer appeared at the stroke of seven; earlier he was not disengaged from his school, he had written to me. I could hardly believe my eyes! From my youth upwards, in Riga, I had looked upon Cramer as one of the saints, and now he stood before me in bodily presence! I kissed his hand with fervour. He was surprised; to me it appeared a natural thing. "This is all I am able to offer you," I said, and led him to the pile of his complete works.

"Is all that by me?" he sighed, "have I written all that? Who knows that music now? But I am pleased, I am much pleased," and he shook my hand in the English fashion. We spoke French; English seemed to me out of place, or Cramer would have begun in that language, and of German one never talks in Paris; it is the Parisian dialect that penetrates into all the crevices of life; water filtered!

Now dinner was served. Everything was English, even the plates and glasses. He saw it at once. "Do you live in the English fashion?" he asked. "It is a little mark of attention to you," I replied. It seemed to please him. "There was a time when I used to drink such wine," he said, as he sipped the port, "but where did you find it here?" "*Aux Trois Têtes de Mores*," it is said to be the only place in Paris where one finds good port.

"I have heard of it; it is an American business. Curious town, this Paris, isn't it? I do not like it; I should have done better to go to Germany, but the climate here agrees with me; I have been here already several years, and am too old to go further."

Cramer was sparing of his words, and always answered quietly, deliberately, *moderato*. When I asked him about Chopin, he said, "I don't understand him, but he plays finely and correctly—oh! very correctly, and does not let himself run away like the other young folks, but I don't understand him. Liszt is a phenomenon, who, besides, does not always play his own compositions. I don't understand the new music."

The feeling at table was one of constraint—why? Cramer seemed to me to belong too much to the past for the present to be able to interest him; moreover, I felt myself in comparison with him too unimportant and young, with my then thirty-three years! After dinner, however, Cramer became more chatty: I made a diversion to the Erard, and begged him to allow me to play him his first three Etudes. He sat down by me in the most friendly way. So I took *de facto* a lesson with J. B. Cramer. In my youth I had never dreamed of that! Already, Vehrstaedt in Geneva played the Etudes as a *Repertoire*; I had studied them with him, the third in D major with an "intriguing" fingering, everything smooth, in full *cantilena*, as a prayer, a cradle-song, what you will!

Cramer said, "You have nothing to learn of me. Those are exercises; do you play these things, then, for pleasure?"

"Certainly!" I turned to the Etude in F, with the triplet figure in quavers. "Look! what a Pastorale!" I spoke of Henselt in Petersburg, who lives entirely in these studies. He appeared to be pleased.

At my request, Cramer played the first three studies. It was dry, wooden, rough, without *cantilena* in the third,

but well rounded off and masterly. The impression I received was painful, extremely painful! Was that Cramer? Had the great man lived so long to remain so far behind the present time? I did my utmost not to let him see how my illusions were destroyed, but was completely confused, and did not know what to say. I asked him if he did not find an *absolute legato* in that third Etude. He had "chopped up" the groups in the upper part, and not once tied the progressions in the bass; I would not believe my eyes and ears!

"We were not so particular," answered Cramer, "we did not make so much of them; they are exercises. I have not your accents and intentions. Clementi played his *Gradius ad Parnassum* in the same way; we understood no better, and nobody has "sung" on the piano more beautifully than Field, who was a pupil of Clementi. My model was Mozart; no one has composed more finely. Now I am forgotten, and a poor elementary teacher in a suburb of Paris, where they play the Etudes of Bertini. I have myself to teach the Etudes of Bertini. You may hear them, if you like, on eight pianos at once!"

I spoke of Hummel, of his trio in E, dedicated to Cramer, and remarked that the theme of the first movement was beautiful, but there came nothing afterwards but smooth passages.

"After Mozart, Hummel is the greatest composer for the piano," said Cramer, "nobody has surpassed him."

I knew that one could not come to Cramer with Beethoven, and still less with Weber. I had removed all my music; everything in the room was J. B. Cramer. I produced his four-handed sonata in G (with the adagio in C). I had been fond of playing it, in my happy youth, with my life-long friend Dingelstaedt. Cramer wondered that I knew it, must first call the sonata to mind, then played the bass roughly and coarsely, so that nothing remained to me but the honour of having sat at the side of the composer! So great a disappointment with an artist of so great a name, I only experienced once besides in the course of my life, with Ferdinand Ries, pupil of Beethoven, at Frankfurt am Main, in the summer of 1827. Ries was a wood-chopper on the pianoforte.

Cramer was thick-set, with full ruddy complexion, and dark brown eyes; he had an English look, English manners; for his great age he was particularly robust. "I am a good walker," he said, "from Batignolles I walk to Paris." He stayed till late in the evening, hunted out one and another of his oldest compositions, and played movements from them. "I have not this piece now! I don't remember this one!" such were his words. With the greatest reverence, I listened to him; but his treatment of the piano I could not like; it was repulsive. At parting, Cramer said, "Receive the blessing of an old man! I thank you for an evening such as I never expected to have again. Happiness go with you! I wish it heartily. So I am not quite forgotten yet, you say?"

"The great virtuoso Henselt plays your Etudes as *Repertoire* in Petersburg; in my native town, Riga, they are found on every piano—they will never perish—they alone can be placed at the side of the 'Wohltemperirte Clavier' as a *Book of Wisdom*; they have never been approached; they can like the work of Bach, never be laid aside!"

I spoke from the heart. That Cramer had been with me, I had, and still have, difficulty in believing. The estimable man died a few years later, in poverty, forgotten by all! That would not have been the case in Germany. In his Etudes, Cramer is a poet.

#### SALE OF MUSICAL COPYRIGHTS.

THE valuable and interesting music plates and copyrights of Messrs. Lamborn Cock and Co., of New Bond Street, have just—in consequence of a dissolution of partnership—been disposed of without reserve by Messrs. Puttick and Simpson, at their gallery in Leicester Square. There was a large attendance of the musical profession, and the prices realised were exceedingly high. The following were the more valuable lots:—Blumenthal (J.)—"My Queen," in D and E. Royalty, 8d. per copy. 17 plates—£153. (Cramer.) Songs by Miss Davis—Ninety-two Popular Songs, from the poems of Mrs. Hemans, Longfellow, Alfred Tennyson, Bishop Heber, Wordsworth, and others. 400 plates—£650. (Cramer.) Hatton (J. L.)—"The Voice of the Western Wind," Five plates—£117 10s. (J. Williams.) Chamber Trios (principally for female voices), with appropriate words; the music by the most eminent English and foreign composers. In 5 vols. consisting of 770 plates—£1,001. (Cramer.) Sir M. Costa—"Naaman." An Oratorio. The words selected and written by W. Bartholomew. The whole complete. 1,357 plates—£463 12s. (Cock.) Sir William Sterndale Bennett (Mus. Prof., Cantab.)—"The May-Queen." A Pastoral. Op. 39. The words by Henry F. Chorley; consisting of an overture and ten vocal pieces. The whole, including the copyright of the libretto and right of performance. 750 plates—£1,837 10s. (Case.) Cooper (George)—Introduction to the Organ, for the use of students. The same, with preludes, fugues, and movements, from various composers. In two parts. 65 plates—£167 10s. (Cramer.) Henry Smart—"King Rene's Daughter." A Cantata, for female voices, with pianoforte accompaniment; the verse by Frederick Enoch; consisting of overture (pianoforte duet) and twelve vocal pieces. 101 plates—£166 15s. (Hutchins.) Pinsuti (Ciro)—Sixteen Popular Songs; "I heard a voice" (in B and D flat); royalty, 6d. per copy; "The Swallow" (in A and B flat); royalty the same, &c. &c. 138 plates—£570. (Metzler and others.) Sir Julius Benedict—"The Legend of St. Cecilia." A Cantata. The words by Henry P. Chorley. The libretto and right of performance included. 839 plates—£202 15s. (Hutchins.) W. Hutchins Callcott's Arrangements—"Sacred Half-hours with the Best Composers." 7 Nos. for pianoforte solos. The same as duets, flute, violin, and violoncello accompaniments. 340 plates—£408. (Hutchins.) Bellini's "Sonnambula." In three books. Solos and duets. 171 plates—£150. (Hutchins.) Thomas (John)—"Welsh Melodies, with Welsh and English Poetry." The Welsh poetry by Talhaiarn and Ceiriog Hughes; the English poetry by T. Oliphant. Arranged for one or four voices, with accompaniment for harp or pianoforte. 3 vols. 699 plates—£1,537 16s. (B. Williams.) Pinsuti (Ciro)—"The Sea hath its Pearls," and the separate parts. 11 plates—£192 10s. (Hutchins.) Bennett's (Sir W. Sterndale) Works—Six Songs, with English and German words: "Musing on the Ocean," "May Dew," "Forget-me-not," "To Chloe in Sickness," "The Past," and "Gentle Zephyr," and the same arranged for the pianoforte by the composer. 51 plates—£255. (Cock.) Sir William Sterndale Bennett—"The Woman of Samaria." A Sacred Cantata. Complete in 502 plates—£590. (Cock.) An octavo edition of this work is now engraving; it will occupy about 120 pages, in 60 large plates. Italian and French vocal music.—Lillo (Giuseppe)—"La Desolazarre," and the same with English words. 9 plates—£126. (Cramer.) Marras (Giacinto)—"S'io fossi un' angelo del Paradiso" (in F and A flat); the same with English words; and three pianoforte solos by Andreoli Latree and Sprenger. 42 plates—£134. (Cramer.)

Meyerbeer—Opera, "Gli Ugonotti." In vocal score, with the Italian words of Maggioni, and English version by Frank Romer. 454 plates—£185. (Ashdown.) John Thomas—"Llewellyn." A Dramatic Cantata. The English words by T. Oliphant; the Welsh words by Talhaiarn. 280 plates—£210. (Cock.) The whole realised £14,625.

### MUSICAL DEFINITIONS.

(TRANSLATED FROM THE LEIPZIG "SIGNALE.")

*Arpeggio*.—A dish of chords, which are chopped up before being sent to table.

*Big Drum*.—The opposite of an army; for the more it is beaten, the more victorious it is.

*Dumb Piano*.—An instrument for which it is much to be lamented that far too little has been and is composed.

*Ear*.—A tone-caravanserai which has often to harbour very ill-conditioned guests.

*Fifth*.—Theoretically, a perfect consonance; practically, often a frightful dissonance.

*History of Music*.—A pond upon which numberless ducks (*canards*) are swimming.

*Key-board*.—The hippodrome of the fingers.

*Kettle-drum*.—The only instrument for which no "Songs without words" have been written. As an orchestral instrument it is especially effective when it comes in a bar too soon.

*Lyre*.—The instrument of the gods and poets. Heaven be thanked, it is nowadays played only by the statues.

*Mise-en-Scène*.—The crinoline of lean operas.

*Opera*.—A musical drama, in which the drama and music mutually incommode one another.

*Ophicleide*.—A chromatic bullock.

*Orchestra*.—The palette of the good composer; the club of the bad one.

*Rules*.—For mediocrity, fetters of iron; for genius, chains of roses.

*Reminiscences*.—Little sins of composers, who forget to forget.

*Rhythm*.—The blood which pulsates in the arteries of music, and gives life and motion to the whole. How many composers of our days play the part of the leech!

*Singer*.—A debtor who does not always take up his "notes."

*Tremolo*.—A bad example which many singers set to the goats.

### Foreign Correspondence.

#### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, October, 1872.

OUR present concert season commenced, on the 3rd of October, with the first subscription concert in the room of the Gewandhaus. The room has changed its appearance materially, heavy brocade tapestry covers the walls, formerly bare and grey. In golden letters the names of the different concert- and capellmeister who have over more than a century directed the performances in this place are shown off in the corners of the room. The lighting has been increased and improved. An excellent appliance for ventilation moderates the temperature of the room, which was formerly often oppressive and at times influenced the pitch of the wooden wind instruments considerably. Laurel wreaths surround the names of the most prominent masters, whose works have chiefly

been studied and cultivated in this hall, and in this manner a room has been created which pleases the eye, whilst formerly there was a barrenness bordering on poverty.

In reference to the circumstance of the re-decoration of the hall, the first concert brought the overture (Op. 124) "Zur Weihe des Hauses" (for the consecration of the house) by Beethoven in excellent style under the direction of Concertmeister David. Capellmeister Reinecke having, in the last moment, undertaken the performance of the C minor concerto by Beethoven in place of Herr Joseph Wieniawsky, who had suddenly been taken ill. The entire suddenness of the appearance, however, was not to be noticed in any way in the performance. No trace of uncertainty of the player or inaccuracy in the ensemble with the orchestra, which had tried on the previous day the same concerto with Herr Wieniawsky, could be noticed. On the contrary, the impression we received was in every respect a highly satisfactory one. The solo-player developed all his magnificent qualities as pianist—nobility of comprehension, certain mastery over the whole, and finely graduated shading. The orchestra under the direction of David accompanied the player in excellent style.

In place of the solo performances of Herr Wieniawsky, mentioned in the programme, the first violoncellist of our orchestra, Herr Hegar, brought to hearing in a very excellent rendering, two pieces by Bach—gavotte and sara-bande.

Our far-famed prima donna, Frau Peschka-Leutner, had taken the vocal performances in hand. They consisted of the recitative and aria from Faust by Spohr, "Questi affetti," with clarinet obligato (played by our excellent orchestra member, Herr Landgraf), and the air with flute obligato from the "Allegro il penseroso ed il moderato" by Handel. After the reputation of Frau Peschka has been established everywhere through her exquisite performances, it will suffice here simply to state that her present renderings in concert with her instrumental companions count among the very best, and that they were fully worthy of the enthusiastic applause they excited.

The second part of the evening was occupied by Robert Schumann's second symphony in C major, performed under Reinecke's direction in a truly delightful manner. This work of Schumann, which in its totality we must place a little below the first symphony of the master, contains nevertheless so many and important beauties, as scarcely any other symphonic master-work of the period since Beethoven can show. The adagio especially is of deeply telling effect. This movement belongs to the best and most deeply felt of Schumann's muse; it is true the rendering demands a thorough and complete understanding, a total entering into the intentions of the master, such as is obtained at the present performance. The scherzo which precedes the adagio, counts for a number of years among the most perfect performances of our orchestra. Both movements are complete masterpieces, comparing with the best in symphonic literature, whilst we would not say this of the first movement, and the finale of the work. Notwithstanding the importance of the ideas they contain, notwithstanding the grand symphonic style in both, we might hesitate to place them, as regards their architectural construction, at the side of truly perfect masterpieces.

The second Gewandhaus concert on 10th of October, commenced with Mendelssohn's overture to the *Hebrides*. This charming orchestral work, full of sentiment, was followed by the cavatina "Welch unbekannter Zauber fasst mich an," from *Faust*, by Gounod, sung by Herr Adams, singer from the Royal Opera at Vienna, who later in the evening also gave the air "Heitres Wonnegefil," from



*Armida*, by Gluck. Herr Adams possesses a very fine tenor voice, and understands how to sing with feeling and expression. A little mistake in the introduction of the recitative by Gounod disturbed for a moment the otherwise very beautiful impression of his performances. Besides, on this evening, the voice of the singer would appear to us to be just a trifle tired. Certainly this could not be called a wonder. Since the last fortnight, Herr Adams appeared as visitor at our Opera. There follow, in the most varied style, one day after another, the show-operas from the repertoire of the gentleman named. The performance of Donizetti's *Lucia*, is succeeded on the next morning by a rehearsal for Richard Wagner's *Lohengrin* or *Tannhäuser*, and when now, a concert-performance comes in between these two weeks of uninterrupted exertions, one cannot be astonished that the excellent resources of the singer should for the moment suffer to some extent.

A young violinist, Herr Hermann Müller, member of the Dresden Royal Chapel, played the violin concerto by Max Bruch, and Handel's A major sonata (with piano accompaniment added by David) very well and conscientiously. Perhaps his performance would show still more brilliancy and nobility, if the performer were in possession of a superior instrument.

The evening closed with Beethoven's "Eroica" symphony, marvellously performed.

On Sunday, the 6th of October, a matinée took place at the Gewandhaus, in which the best members of our opera-house and our orchestra took part. From the rich and varied programme we will only point out two numbers from the "Spanisches Liederspiel," by Robert Schumann. They were No. 8 "Botschaft," duet for soprano and alto, and the last number but one of the work "Ich bin geliebt," quartett for soprano, alto, tenor, and bass. We will not let this opportunity pass of drawing attention to this work of the famous master which at present is even in Germany but little known. The "Spanisches Liederspiel" contains ten vocal pieces for one or more voices, with pianoforte accompaniment; the words are taken from Spanish poems translated by Geibel. The whole series has an internal musical connection, although the text does not possess it; and for this reason the performance of the whole, with the exception of the number last added, the Spanish romance "El Contrabandista" would be perfectly justified, and as some of the songs are of exquisite beauty, it would be a very thankworthy undertaking. The very opening duet, "Del rosál vengo, mi madre," for two soprani is a charming piece, which paints in the fanciful style of the South the sentiments of a young girl on first meeting her lover. This is followed by a short duet for tenor and bass full of sentiment in the style of a romance. The duet for soprano and alto which succeeds, gives us the burst of Southern passion followed in the fourth number (duet for soprano and tenor) by a deep melancholy complaint of unrequited love.

Now we come to the most charming, lovely piece of the whole series—it is a bolero for soprano, alto, tenor, and bass, which tells with natural waggishness of the love secret. This beautiful quartett which, besides its pianoforte accompaniment, does not offer any difficulties will, and must always, produce a most telling effect. The two numbers which follow now, "Melancholie" for soprano, and "Geständniss" for tenor, are too short and concise to be of particular effect if produced by themselves, that is, without connection with the whole. On the other hand, No. 8, a duet for soprano and alto, "Nelken wind' ich und Jasmin," is of extraordinary beauty. It wants, however, two very good singers possessed of great resources and an excellent accompanist to bring out fully the telling

expression of passionate longing. The quartett for soprano, alto, tenor, and bass which succeeds, forms in a lively, we might almost say coquettish mood, a finale to the whole.

For such as wish to become more closely acquainted with this work of Schumann (Op. 74), we will mention that it is published by F. Kistner in Leipzig, and it also has been transcribed for piano solo and duet by S. Jadasohn.

Our opera offers at present only repetitions of well-known repertoire works, occasioned principally by the appearance of visiting artists. Of the different lady and gentleman singers whom we have heard lately, the above-named Herr Adams deserves special mention. The acting of this artist belongs doubtless to the most remarkable we have seen for a long time.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, October 12, 1872.

ANOTHER month and the season is beginning. In the first series of private concerts we find the names of Frau Schumann and Frau Joachim, the violinists Lauterbach and Wilhelmj, the pianist Mary Krebs, the Florentine Quartett. As conductor of the Gesellschafts-concerts the celebrated composer, Johannes Brahms, has been engaged, whose artistic sentiment is to be seen in a genuine classical programme. There are promised Handel's Dettingen *Te Deum* and the oratorio *Saul*; two cantatas of S. Bach; two choruses, never before performed, by Mozart and Beethoven; the grand Requiem by Cherubini. By general desire will be produced also Brahms' "Sieges-<sup>Trümmer</sup> gesang," for chorus and orchestra, performed last summer in Carlsruhe with universal applause. One thing will give these concerts a fresh charm: the use of the new grand organ by Ladegast, one of the best German organ-builders. The English, accustomed for a hundred and more years to have organs even in their smaller concert-rooms, will certainly smile at hearing that the metropolis especially called the musical one will celebrate that act quite as an event. Next to the said concerts, the Philharmonic Society has published its programme. Instead of new symphonies, we find as novelties Lachner's Suite VI., Canon-suite II. by Grimm. Of smaller new compositions are named a capriccio, by Grädener; *Mephisto Valse*, by List; serenade, by Volkmann; *Melusine*, by Jul. Zellner; Trauermarsch, by Schubert, instrumented by Liszt. With the adagio from the quintett in G minor by Mozart, and the *Faust* overture by Wagner, the lovers of the old and the new style will be alike contented. In the Opera Herr Niemann is finishing his Gastspiel with *Lohengrin*. He has performed seven times: Rienzi (three times), Profet, *Tannhäuser*, *Lohengrin* (twice). Master of the Wagner style as he is accustomed to be called, he is at the same time slave of his voice, which is often harsh and unyielding in the extreme; he knows little of modulation, and is often at variance with a pure intonation. Another guest, Fräulein Schröder, from the Hoftheater in Stuttgart, became instantly a favourite of the public. She performed Margaretha of Valois, Gilda, and Philine. Gifted with a personally charming exterior, she possesses a very fine and flexible, though very thin voice, which she masters as a true floritura singer. Roulades, trills, ornaments of all kinds, show taste and finish, and though there remain here and there some defects, the hearer is not afraid but that the singer will soon acquire the wanting accomplishments. Frau Koch, at present member of the Theater an der

Wien, and Herr Scaria, bass singer from Dresden, are also expected; both, it is said, sing with a view to an engagement. Fräulein Gindele, our best alto singer (as there is no other on our stage), finding her salary too small, is again upon the point of quitting Vienna. The list of the operas from the 12th of September till to-day is as follows: *Norma*, *L'Africaine*, *Freischütz* (twice), *Rienzi* (three times), *Entführung*, *Prophet*, *Fra Diavolo*, *Judin*, *Hans Heiling*, *Tannhäuser*, *Lucrezia*, *Faust*, *Waffenschmied*, *Hugenotten*, *Romeo*, *Lohengrin* (twice), *Don Juan*, *Rigoletto*, *Mignon*.

The Theater an der Wien has produced another operetta by Offenbach. *Der schwarze Corsar*, to which Offenbach (another Wagner) has written also the libretto, is the worst of all his later works. This time more than ever he has sinned through his facility in writing; the experiment of making the libretto himself will, it is hoped, be the first and last one. The operetta nevertheless was richly mounted; the directrice, Frau Geistinger, and the tenor Swoboda sang in the best manner, and Fräulein Roeder showed a faultless figure—reason enough that the operetta filled the house, bad as it was. Meanwhile we have also a new theatre for drama and Lustspiel, the so-called Stadttheater, opened on the 15th of September, under the direction of Laube. To another new theatre, called "Comic Opera," Swoboda as director, the licence has just been given. The necessity for a smaller house than the great Opera, for producing the cheerful Spieloper, has long been felt; and, if the news is correct, the same theatre, built in the neighbourhood of the *ci-devant* Schottenthor, opposite the new Exchange, will be finished and opened during the Exhibition. Another attraction of a lower kind will be the establishment of a new Singspielhalle, with gymnastic and dance production, and orchestral concerts, of the same name and description as the London "Alhambra." The licence to it has been conferred on the entrepreneur Alfred Geraldini (*vulgo* Alberti) in London.

### Reviews.

*The Works of G. F. Handel.* Printed for the German Handel Society: 12th year (Parts 35, 36). Leipzig.

In last year's issue of this society's edition of Handel the first volume of his anthems was given, and duly reviewed by us in these columns. The two parts now before us give the remainder of the anthems, including several which have either not been published at all before, or of which previous editions were inaccurate or incomplete. The first volume of anthems comprised all those written for a three-part chorus, being for the most part works composed for the Duke of Chandos. The second volume contains the remainder of the Chandos Anthems, written for a four-part chorus, as well as a second version of one of them, "Let God arise," re-written some years later for the Chapel Royal. There are few of Handel's works the neglect of which is more to be regretted than these superb anthems. It is evident that the composer delighted in his work. We here see him at his best, especially in the choruses, some of which will compare with his best efforts in his oratorios. Handel himself would appear to have thought that the music was too good to be lost, for he used many movements from these anthems in his later works. Space will not allow us to do more than glance at the contents of this most interesting volume, with which every lover of the old master ought to be acquainted. The first anthem, "My song shall be always," is not, on the whole, one of the finest, though it contains one or two points worthy of notice. The first is the unison phrase for male voices in the opening chorus, at the words, "The heavens shall praise thy wondrous works." Handel subsequently improved on the same idea in his Dettingen *Te Deum*, at the words, "The heavens and all the powers therein." The trio in this anthem, "Thou rulest the raging of the sea," is a thoroughly characteristic specimen of its composer's style. The next anthem, "O come, let us sing unto the Lord," opens with a most jubilant chorus, founded upon the fifth Gregorian tone. It is interesting to

contrast Handel's music with Mendelssohn's setting of the same words in his 95th Psalm. The following tenor song, "O come, let us worship," is one of the most exquisite devotional airs ever written. It is charmingly accompanied by the strings and two flutes. The chorus, "Tell it out among the heathen" (part of which our composer subsequently introduced into *Belshazzar*), is very fine, and contains a thoroughly Handelian point in the monotone on the words, "So fast it cannot be moved." The rest of the work, though good, is not equal in interest to what has preceded. The following anthem, "O praise the Lord with one consent," is one of the best of the whole series. The opening chorus begins with the first line of the tune "St. Ann's." The fugue on two subjects at the words, "Let all the servants of the Lord," is grand and massive. The two following songs were afterwards transplanted into *Deborah*, where they are to be found as "No more disconsolate," and "Our fears are now for ever fled." The chorus, "With cheerful notes let all the earth," is one of Handel's grandest inspirations. Two passages in this chorus were also used in *Deborah*, as was the lovely song which follows, "God's tender mercy knows no bounds." The final chorus, "Ye boundless realms of joy," is one of the most melodious fugues ever written. We would especially commend this anthem to the attention of our Choral Societies. The anthem, "The Lord is my light," is, as a whole, not one of the most interesting; but it contains one movement which can only be described as gigantic in its power—the chorus, "For who is God but the Lord?" The passage at the words, "He cast forth lightnings," and the abrupt close on the phrase, "And destroyed them," are points which betray their author at once. The chorus, "O praise the Lord with me," is to be met with, arranged for the orchestra alone, in the overture to *Deborah*; and the final fugue, "I will remember thy name," was used thirty years later as "With thine own ardours," in *Susanna*. The last anthem of this volume, "Let God arise," is, as has already been mentioned, given in two forms. Both are for the most part identical in subjects; but the latter is, at the same time, an expansion as regards fullness of harmony, and a condensation as regards extent, of the former. The opening chorus is magnificent; the setting of the words, "Let his enemies be scattered," is highly characteristic of the composer. The similarity of the sentiment no doubt suggested the transference of this phrase to the grand chorus, "Immortal Lord," in *Deborah*, at the words, "To swift perdition dooms thy foes." The second movement of the present chorus, "Let them also that hate him," is, in a different style, quite equal to the first, the close on the words, "Flee before him," being particularly fine. Two other choruses in this same anthem deserve special mention. These are, first, "At thy rebuke, O God," in which we again see how curiously the laws of mental association influenced the composer. When writing *Deborah*, fourteen years later, the words, "Broken chariots, hills of slain," in the chorus, "Now the proud insulting foe," evidently recalled the phrase in the present movement. "Both the chariot and horse are fallen;" for we find the same subject similarly treated in both pieces. The final chorus of this anthem, "Blessed be God! Hallelujah!" is remarkable, first, as being founded on the identical phrase which Handel afterwards used in "I will sing unto the Lord," in *Israel*, and secondly, as containing several distinct foreshadowings of the "Hallelujah" in the *Messiah*.

The third volume contains the miscellaneous anthems. The first given is "O praise the Lord, ye angels of his." This was published by Arnold as No. 12 of the "Chandos Anthems," but it evidently does not belong to this series, as it contains a viola part, and in none of the music written for the Duke of Chandos is that instrument employed. It was more probably written for the Chapel Royal, but nothing certain is known of its origin. Next follow the two Wedding Anthems. The former of these, "This is the day which the Lord hath made," was written, or rather arranged, for the marriage of the Princess Royal in 1734. We say "arranged," as, with the exception of a few bars of recitative, it is entirely a compilation from other works, especially *Athalie*. This piece has not been previously printed. The second Wedding Anthem (written in 1736, for the wedding of the Prince of Wales), "Sing unto God, ye kingdoms of the earth," is a more important work. We remember making its acquaintance twenty years ago in Arnold's edition, and being struck with the extreme fullness of the instrumentation, which differed greatly in character from anything else in Handel's works. It appears from the preface to the present edition that the "additional accompaniments" are spurious, and, moreover, that the work has been defaced and altered by transpositions and additions to such an extent as to have been hitherto virtually unpublished. It is a fine and spirited work, written (as befitted such a festive occasion) in a more florid style than much of Handel's sacred music. Three of the movements were subsequently introduced, with new words, into *Time and Truth*. The chorus, "Lo, thus shall the man be blessed," is one of the old master's noblest fugues. The "Dettingen Anthem," written about the same time as the Dettingen *Te Deum*,



ranks among Handel's weaker productions. Two of the choruses were subsequently used in *Joseph*, and one in *Semele*. The last movement, "We will rejoice in thy salvation," is remarkable for the similarity in the subjects of its double fugue to the "Kyrie" of Mozart's Requiem, Handel's chorus, however, being in D major, while Mozart's is in D minor. The next anthem in the volume, "Blessed are they that consider the poor," written for the Foundling Hospital, is here published for the first time. Much of it is taken from other works (the Funeral Anthem, *Susanna*, and the *Messiah*), but it contains several movements written expressly for it, among others a most interesting treatment, much in Bach's manner, of the old Lutheran choral, "Aus tiefer Noth," as a *canto fermo* for the trebles, with florid accompaniment for the other voices and the orchestra. Was the choral, we wonder, designed to be sung by the whole mass of children at the Hospital? Two additional versions of anthems printed in the first volume of the collection conclude this most instructive series.

*The Congregational Psalmist*. Third Section. Church Anthems, &c. Edited by HENRY ALLON, D.D. London: Hodder & Stoughton.

THE increasing liberality of the views entertained by Nonconformists on the subject of public worship is a matter for hearty congratulation. It is not many years since the chanting of the Psalms in the authorised version, instead of singing what was too often a doggerel paraphrase of them, was considered by many Dissenters to show a decided bias towards Ritualism, while the anthem was thought to be little better than Antichrist. Happily, however, that time has pretty well passed; and though we recently heard of a staunch old Conservative who declared that if a chant were sung in his chapel he would walk out, we believe that this was altogether an exceptional case, and that a religious Tory of this class (we do not intend to use the expression offensively) will soon be as extinct as the dodo. In many of the best Nonconforming chapels chanting has long been the rule; and the use of an anthem to be sung *by* and not *for* the congregation is daily becoming more and more common. It is, therefore, a matter of no small importance that there should be collections of pieces suitable for the requirements of the better class of congregations, while not above the reach of average singers.

Of such collections there has hitherto been a plentiful lack. The one most in use among Dissenting bodies was that edited by the late Lowell Mason, a man of whose efforts to promote congregational singing we desire to speak with all respect, but whose American associations and tastes rendered him peculiarly unfitted for the task of preparing a volume of church music for an English public. A few other small collections have also appeared, but room was still left for a book which should be on a level with the increasing ability and improved taste of our modern congregations.

Few men are more qualified for compiling such a work than Dr. Allon. For many years his chapel at Islington has been distinguished for the excellence of its congregational singing, and it is well known that the interest felt in the subject is greatly owing to his personal influence. It is therefore with much pleasure that we welcome a collection of anthems published by him as a companion volume to the excellent book of Psalm Tunes and Chants already so widely and favourably known. In his preface Dr. Allon says: "The pieces in this book have been selected with a careful regard to their congregational fitness and to the varied musical attainments of different congregations. The great bulk of them will be found practicable by congregations of ordinary musical culture, certainly by all who should aspire to sing anthems at all. A few are provided for congregations more advanced, and three or four have been admitted which, from their antiphonal structure, are scarcely suited for congregational worship. These may serve for festival or home use. It has been found impossible, even in pieces generally suited for ordinary worship, altogether to exclude antiphonal movements; but these are so simple in structure and broad in effect that, with ordinary preparation in the singing-class, no difficulty in their congregational use will be found."

A somewhat careful examination of the book enables us fully to endorse these remarks. It is really surprising to find what a large number of easy and yet effective anthems Dr. Allon has brought together. Out of the 115 pieces which the book contains, we do not believe there are a dozen which an average congregation could not sing. Every age and every school is represented in this volume. From Palestrina and Lotti, Arcadelt and Praetorius, down to Gounod and Auber, there is scarcely a musician of note of whose writing at least one specimen is not given. The old English Church composers are represented by Greene, Boyce, Croft, Farrant, Aldrich, and others; while of living English writers we find Sir John Goss, Sir G. J. Elvey, Dr. Dykes, Dr. Gauntlett, Mr. W. H. Monk, Mr. J. Barnby, Mr. Arthur Sullivan, and Mr. E. Prout. The modern

German school has been drawn upon for selections from Haydn (Joseph and Michael), Mozart, Beethoven, Mendelssohn, Spohr, Schubert (from whose "Deutsche Messe" two exquisite movements are given in an English dress), and Schumann. It would of course be absurd to expect that among so many all should be equally good. A few of the older anthems are somewhat dry, and one or two (happily only one or two) of the modern ones have a slight tinge of vulgarity about them. As a whole the collection must be pronounced excellent, and we confidently predict for it an extensive circulation and a wide popularity.

"*Die Zwillingbrüder*." *Singspiel in einem Akte* ("The Twin-Brothers." Play, with Music, in one Act). Von FRANZ SCHUBERT. Leipzig: Peters.

OUT of some dozen dramatic works written by the exhaustless Schubert, only one has been published until now. This was *Die Verschworenen*, which Spina of Vienna brought out some few years since, and which was performed for the first time in England at the Crystal Palace, on the 2nd of March last. The little work, of which the pianoforte score is now before us, has until now lain in manuscript; and admirers of Schubert will thank Herr Peters for bringing it to light. The libretto not being printed with the music, we are obliged to turn to the composer's biographer, Kreissle von Hellborn, for an account of the drama. As might be expected from the title, the plot turns on mistaken identity, and is somewhat similar to Shakespeare's *Comedy of Errors*. The music of *Die Zwillingbrüder* is not in its author's greatest style, but it is full of charming melodies, and one or two of the numbers show considerable dramatic power. It opens with a light and sparkling overture in one *allegro* movement merely, of which the two-handed piano arrangement evidently gives only an inadequate idea. The chorus No. 1 is very pretty, and similar in style to the "Shepherds' Chorus" in *Rosamunde*, which, by the way, is in the same key of B flat. A not particularly interesting duet follows, which is succeeded by a charming soprano song in G, "Der Vater mag wohl immer Kind mich nennen." If sung with the requisite dramatic feeling, this piece would doubtless be very effective. But to our thinking the gem of the whole work is the bass song, No. 6, "Liebe, theure Muttererde," the melody of which has that peculiar romantic charm about it which reveals the genuine Schubert at once. The highly dramatic terzetto (No. 8), and the following quintett with chorus, are both excellent; but the final chorus is (an unusual thing with our author) decidedly commonplace. The work as a whole is not unworthy of its composer, but we cannot say that it will add to his reputation.

"*The moon that shines in heaven above*," and "*Lordly Gallants*," two Songs, by F. E. GLADSTONE (Ashdown & Parry), are both good in different styles. The former is a flowing tenor song of a slightly sentimental character (we do not use the adjective disparagingly); the latter a good bold baritone song, to quaint words by old George Wither.

"*Rheinfahrt*." Song, for Tenor or Soprano voice, with Violoncello obligato, by G. GOLTERMANN (Offenbach: J. André), is very spirited and bright. The violoncello part is thoroughly effective.

*Three Marches*, for Piano Duet, by HEINRICH HENKEL (Offenbach: J. André), are all excellent, both for the freshness of their melodic invention, and for the judicious treatment of the instrument. Both teachers and pupils will be pleased with them.

*Three Characteristic Marches*, for Piano Duet, by IGNAZ LACHNER (Offenbach: J. André), may also be safely recommended as good, though they have been evidently (especially the second) written under the influence of Schubert's four-hand marches.

*Méditation, pour le Piano*, par EMILE PESSARD (London: J. McDowell), is a fairly good piece, in the modern drawing-room style, the harmony of which would be all the better for revision.

"*Moulin*," *Pastorale pour Piano*, par F. PERU (London: J. McDowell), is an elegant and well-written little piece, which teachers will find useful for tolerably advanced pupils.

"*Coquetterie*," *Mazurka de Salon*, and "*Chasse au Bois*," *Chœur et Chanson pour Piano*, par CHARLES A. PALMER (same publisher), are of unequal merit. The former in no respect that we can discover differs from scores of other mazurkas. The latter is effective and brilliant, if not strikingly original.

"*Abendruhe*," *Idylle for the Piano*, by GUSTAV MERKEL (Schott & Co.), is an excellent little drawing-room piece, written by a thorough musician. It deserves to be popular.

"*Refrain du Berger*," *Caprice Rêverie pour Piano*; *Chanson Moldave*, and *Célèbre Mennet de Boucherini*, par A. LEBEAU

(Schott & Co.), are three capital teaching-pieces, all of which we can honestly recommend.

"*Fairy Mazurka*," by CARL MEYER (London: W. Morley), is of average merit—neither bad nor very good.

"*Farewell to the Alps*," Characteristic Piece for the Piano, by R. LÖFFLER (London: W. Morley), is pretty, but rather commonplace. It will, however, do for teaching to young pupils, being by no means difficult.

*Preludes and other Short Pieces for the Organ*, by F. E. GLADSTONE; two books (Novello, Ewer, & Co.), are well suited to supply a want often felt by organists of short movements, occupying only two or three minutes in performance. They are throughout distinguished by good taste as well as correct writing, and are moreover easy enough to be within the reach of all who have any claim to be considered players.

*Trois Danses dans le Style Ancien* (Gavotte, Sarabande, and Bourrée), par A. DUPONT (Schott & Co.), are all excellent. The "old style" is well imitated, and the independence of the parts for the two hands will render the pieces most improving for study.

*Pastorale pour Piano*, par H. KOWALSKI (London: J. McDowell), is a capital finger exercise.

"*Paris*," *Galop Brillant pour Piano*, par TITUS D'ERNESTI (same publishers), is not remarkable.

The same cannot be said of *Barcarolle, pour Piano*, par G. BACHMANN (same publishers), which certainly is remarkable for some consecutive octaves between treble and bass.

*Impromptu*, for the Piano, by FRANZ M. D'ALQUEN (Augener & Co.), is a charming little piece, which contains ideas as well as passages. We like it much.

"*The Galway Militia*," Polka Mazurka, by MRS. JOHN D'ARCY (published by the authoress), has a smart wrapper. Of what is inside the wrapper, the less we say the better!

*Appendix to the "Tritons," a Method of Harmony and Modulation*, by JOSEPH GREEN (Novello, Ewer, & Co.) This little work is supplemental to the treatise noticed some time since in these columns. It contains much valuable and scientific information relative to progressions of chords, harmonic value of intervals, the Geneaphonic method, the Tonic Sol-fa method, and other matters of interest to musical theorists.

*The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method of teaching Music*, by JOHN CURWEN (new edition, re-written, 1872—Tonic Sol-fa Agency), is a most admirable instruction-book, which we can recommend to all desirous of acquainting themselves with this popular system. In addition to the lessons, it contains a large selection of classical and miscellaneous part-music.

*The Staff-Notation*, by JOHN CURWEN (Tonic Sol-fa Agency), is a little work which we very heartily welcome. We have often expressed our opinion of the great utility of the Tonic Sol-fa system as an introduction to the ordinary notation; and we have here remarkably clear and simple rules to enable pupils to transfer their musical knowledge to the stave in general use. The book will be extremely useful to all Tonic Sol-faists.

"*There's sunshine in the sky*," Song, by GEORGE TOLHURST (London: Duncan Davison & Co.) Mr. Tolhurst seems to be attracted by eccentric words, like a fly by a pot of treacle. The refrain of this song, written by Dr. Charles Mackay, is

"Grub, little moles, grub underground,  
There's sunshine in the sky."

The effect towards the end of each verse of the repetition of the words, "Grub, little moles," is exceedingly droll. The music has considerable spirit, and a slight dash of vulgarity. The harmony is sometimes most peculiar. Mr. Tolhurst's chords are like the wind; we cannot tell whether they come, or whither they go.

"*Autumn leaves are falling*," Song, by (the late) W. H. WEISS (London: W. Morley), is a very pleasing ballad, decidedly superior to the average of such pieces.

"*What somebody wanted to know*," Humorous Ballad, by W. F. TAYLOR, is a pleasing but rather commonplace air, set to what we consider stupid words. Many people, however, will like them.

"*Granny's Courtship*," Song, by ANTHONY RIGNOL (London: Alfred J. Davis), is a sprightly melody; the words, too, are good of their kind. On the whole we can recommend the song.

"*Summer breezes sing of thee*," Song, by EDWARD LAND (London: W. Morley), is graceful, elegant, and, in a word, thoroughly musicianly.

"*Hope's bright Dream*," Ballad, by CHARLES W. GLOVER (London: W. Morley), is pretty, but not particularly striking.

"*Philomèle*," *Chanson*, par HORTON C. ALLISON (Duncan Davison & Co.), is a very charming little French song, which we rank as among the best we have yet seen of its composer's works. The harmony of the accompaniment is especially tasteful.

"*O come hither and behold*," Anthem, by the REV. W. STATHAM, B.A. (Novello, Ewer, & Co.), is amply developed, and somewhat elaborate in construction, requiring a thoroughly well-trained choir to do it justice. The quartett, "He maketh wars to cease," is effective, but the final fugue we consider slightly dry.

"*Not unto us, O Lord*," Anthem, by RICHARD PAYNE (Augener & Co.), shows very decided musical feeling, and considerable inventive power. The only thing about it which we do not like is that there is, we think, rather too much modulation for so short a piece. The anthem is in A flat, and the long episode in F on pages 3 and 4 destroys altogether the feeling of the original key.

"*A Christmas Carol*," by RICHARD PAYNE (Novello, Ewer, & Co.), labours under the disadvantage of words which for musical purposes we think exceedingly intractable. Short lines of only five syllables each are very likely to seduce the composer into writing short disjointed phrases; and Mr. Payne's music suffers from being, so to speak, "chopped up into little bits." It has, nevertheless, the merit of being melodious, and by no means commonplace.

"*Thou shalt show us wonderful things*," Prize Anthem, by CHARLES JOSEPH FROST (R. Limpus), is very effective, and full of pleasing melody, without being at all too difficult for an average church choir. It is designed for Harvest Thanksgiving Festivals, for which it will be found very suitable.

#### MUSIC RECEIVED FOR REVIEW.

Carroll. "Light and Darkness." (Boosey & Co.)—*Chadfield*. English Air. (Augener & Co.)—*Kinross*. Quadrille Nouvelle. (Jefferys.)—*Löffler*. "Arrival." (Morley.)—*Miliot*. "La Musique expliquée aux Gens du Monde." (Delagrave & Co.)—*Old*. "Looking right over the Sea." (Wiley.)—*Pereira*. "Broken Dreams." "The Light in the Window." (Morley.)—*Phillips*. "Spirit of Twilight." (Morley.)

## Concerts, &c.

### CRYSTAL PALACE.

THE first of the winter series of Saturday concerts, given on the 5th ult., was far more numerously attended than has generally been the case at this early part of the winter season. The programme, though by no means a sensational one, was sufficiently interesting to admit of its being spoken of in detail. It commenced with Spontini's overture to *Olympic*, which we do not remember to have heard here before, and which has recently been published in score. It forms the prelude to an opera founded on Voltaire's tragedy of the same name, and was first heard in Paris on the 20th December, 1819. Spontini's music is so little known in England, and his career was one so remarkable, that, did space permit, it might here with good reason be spoken of at length; but as this would carry us beyond our scope, those who are curious in the matter may be referred to Berlioz's interesting and enthusiastic memoir of him, a translation of which appeared in the *Musical World* for 1855. It should, however, be stated that he was born at Majolati, near Ancona, in 1774, and received his education at the Conservatorio della Pietà, in Naples; but his real masters, Berlioz says, were the masterpieces of Gluck, with which he first became acquainted on his arrival in Paris in 1813, and which he studied with passion; Méhul, too, and Cherubini helped to develop in him the germs of his dramatic talent, and hastened its magnificent development. He was, above all, says Berlioz, a dramatic composer. His method of orchestration was a pure invention of his own; its special colouring is owing to his mode of using the wind instruments; the plan of dividing the violas, an important innovation in his time, contributed greatly to characterise his instrumentation. The frequent accentuation of the weak times of the measure; dissonances turned aside from their path of resolution in the part in which they were heard, and resolving themselves in another part; the moderate but excessively ingenious use of the trombones, trumpets, horns, and cymbals, impart to Spontini's orchestra a majestic physiognomy, an incomparable power and energy, and often a most poetic melancholy. That many such characteristics were revealed by a very spirited performance of the overture in question may safely be averred. An interesting item in the programme, on account of its variety, was the romance and

rondo from Chopin's pianoforte concerto in E minor, admirably rendered by M<sup>me</sup>. Mangold-Diehl. The reason why Chopin's concertos so seldom come to a hearing is not far to seek. It is chiefly due to their ineffective orchestration, which acts as a veil rather than as a support to the pianoforte part. This latter is, however, so well worth preserving, that a re-scoring of the orchestration would seem to be a perfectly justifiable act. With Chopin's concerto in F minor this has already been effected by Herr Klindworth; till the like has been done by some practised hand with that in E minor, we have no great desire to hear it again. Beethoven's symphony, No. 2 (in C), though it is the least interesting of the "immortal nine," was played with immense spirit, and sounded wonderfully fresh. That it is to be followed in regular succession by the remaining eight, will surely not be regretted by any of the regular attendants at these excellent concerts. Mr. F. H. Cowen's "Festival Overture," so called because it was composed for, or was at any rate heard for the first time at, the late Norwich Festival, belies its title; there is nothing sufficiently festive about it to make it suitable for a festival at which oratorios form the staple, or even for one of general rejoicing; but to inaugurate a dance festival (were such gatherings in vogue), a monster ball, or as the prelude to a light opera, its polka and waltz-like measures, so cleverly and effectively scored, would be admirably adapted. M<sup>me</sup>. Sinico, who was by no means in good voice, gave Beethoven's grand scena, "Ah, perfido!" but with less effect than she has done on former occasions. In addition, she sang the "Air des Bijoux," from Gounod's *Faust*, somewhat hurriedly, and (to make up for Signor Gustav Garcia's non-appearance in consequence of sudden illness) Haydn's canzonet, "My mother bids me bind my hair," which certainly does not gain in effect by the accompaniment, originally written for pianoforte, being transferred to the orchestra.

At each of the winter series of Saturday concerts, one may fairly count upon hearing at least one seldom-played, if not actually new, work. Wagner's overture to *Rienzi*, which has more than once been given by the Philharmonic Society, was heard here for the first time at the second concert. *Rienzi*, founded on Bulwer Lytton's romance, "Rienzi, the Last of the Tribunes," was written with a view to its production at the Grand Opera of Paris. It was not there, however, that it was destined to be heard for the first time, but in Dresden, where it was produced in 1842 with brilliant success, and where, as well as in Vienna, it is still occasionally to be heard. Previously to *Rienzi*, Wagner had already written two operas, *Die Feen* and *Das Liebesverbot*, oder *die Novin von Palermo*; but *Rienzi* was the first to gain general acceptance. It is, nevertheless, to be regarded as his last concession to the conventional form of historical opera, as founded by Cherubini and Spontini, and brought to its highest development by Halévy and Meyerbeer, and has consequently little in common with the style of his subsequent works, but in a small degree occasionally prefigures the individuality as well as the gorgeous instrumentation of these. The overture follows the accepted pattern of its day, inasmuch as its principal themes are drawn from the opera which it prefaces. The most striking of them is certainly that of *Rienzi's* prayer, from the 5th Act, a broad and expressive melody, with which it commences, and of which the best use is made. With it are associated other themes of surprising brilliancy, but not altogether free from the commonplace character peculiar to French opera. On the whole, it was extremely interesting to listen to, and must have inspired many with a desire to hear more of Wagner's works. It might appropriately be followed up by the overture to *Der Fliegende Holländer*, the *Faust* overture, and that to *Die Meistersinger*. Another novelty was a gavotte, attributed to Louis XIII. of France (1610-1643), which in modern attire has achieved a surprising popularity on the Continent, having for the last year or two been played by almost every wandering German street-band throughout the length and breadth of the land. It pleased, however, and was applauded and repeated. No doubt it will form a special feature at the forthcoming Christmas Pantomime—its proper place—but for introduction at one of the Saturday concerts, at which the admission of an instrumental triviality is almost without precedent (whatever one may have had to suffer occasionally from vocalists), it seemed most inapplicable. Spohr's symphony, *Die Weihe der Töne*, a favourite with the band, was magnificently played. Its announcement as the "Power of Sound," the title by which it has always been known in England, gave rise to some remarks on the part of the musical critic of the *Times*, pointing out the incorrectness of this rendering of the title bestowed upon it by its composer, and which means, he maintains, the "Consecration of Sound." It may be asked, however, might it not as aptly be termed the "Inspiration of Sound"—a rendering which the word "Die Weihe" certainly bears—seeing that it was the attributes of sound which probably inspired Spohr to write so realistic a work, quite as much as the desire to illustrate Carl Pfeiffer's poem. It is too late in the day to write a critical notice of a work which, since it was first heard in Leipzig in 1835, has given so much pleasure to such a vast

number of listeners; it may be said, however, with truth, that the present generation care much less for Spohr than their fathers did. The remaining instrumental work was the familiar but always welcome overture to Mozart's *Zauberflöte*. The vocalists were M<sup>me</sup>. Lemmens-Sherrington and Signor Mottino. The lady, whose mode of expression seems more affected each time we hear her, sang the grand scena and aria, "Quando avran," and "Padre, Germani Addio," from *Idomeneo*; and the air, "Sweet Bird," from Handel's *Pastorale*. The latter, at least as regards the instrumental accompaniment, was given as originally sketched by Handel, without any attempt at filling up the parts indicated by a figured bass. A more antiquated effect than that of the long duet for flute (Mr. Alfred Wells) and basses which prefaces it, given in this way, could hardly be conceived, and was perhaps the more apparent to us from our having so lately heard the work at the Worcester Musical Festival, when it was given with Robert Franz's masterly additional accompaniments, which struck us as being as admirably in place here as those of Mozart are to the *Messiah*. Signor Mottino, whom we heard for the first time, and have no desire to hear again, sang the romanza, "Di provenza il mar," from Verdi's *Traviata*, and the brindisi, "Senza tetto e senza uno," from Gomes' *Guaraní*. Both were badly chosen and as badly sung.

The novelty at the third concert was a concerto for organ and orchestra (in E minor, Op. 5), recently composed by Mr. E. Prout, and heard here for the first time. For obvious reasons we are not in a position to speak of it critically in these columns on our own responsibility. We are at liberty, however, to abridge for the benefit of our readers the analytical remarks appended to the programme of the day's performance. They are from the pen of Dr. Stainer, who, by his excellent playing and judicious "registering," proved that he had so conscientiously studied the score, that it must be as familiar to him as to the author himself. For this, if for no other reason, he is as fully competent to speak of it as anyone we could name. Dr. Stainer wrote:—"A new sphere of Art is gradually unfolding itself to organists and writers of organ music, owing to two facts: the first, that mechanical contrivances have been recently invented which enable a player to produce with rapidity a great variety of effects, both as to quantity and quality of tone; the second, that so many good specimens of this instrument are often to be found in our concert-rooms. Composers have not been slow to take advantage of the former, but, as far as we know, no one has discovered that the latter fact will allow the capabilities of the 'king of instruments' to be brought out, not only in contrast to the lights and shades of a full band, but also in conjunction with them. Even Mendelssohn, who in his double capacity of composer and organ-player had every right to make the attempt, and whose known partiality for the instrument should certainly have prompted him to it, does not appear to have left any piece of this kind behind him. The author of this concerto thus comes before us as a pioneer in this direction, and has interwoven organ and orchestra in a way not before attempted. After a few smooth chords sustained by the organ, but played *staccato* by the band, the organ is silent while the first theme is given out (*moderato*), soon to be followed by a melodious counter-theme in the relative major, the horns synopating the dominant sustained note; after a short episodal treatment of which, the organ boldly enters on a discord, and the alternation of organ and band becomes at once interesting.

"The introduction of the second theme in the tonic-major (E major), and a thoroughly interesting elaboration of all the subjects heard, lead to a brilliant cadenza for the organ, which brings us to the close of the first movement.

"The andante (in C major) opens with a few introductory bars in which the sustained harmonies of the horns are set off by a *pizzicato* passage by the basses, immediately after which the organ has a simple and elegant theme. This is repeated by the band, and the reply which it seems to ask for is then given—the theme being closed by an expressive and flowing phrase for the organ solo.

"The second theme of the movement is given out by the first violins alone, accompanied by running sixths on the organ, then on a solo stop on the organ accompanied by the band. The re-introduction of the first theme by the flute and clarinet accompanied by triplets on the organ is novel and graceful; throughout the whole treatment of the subjects, such combinations abound. There is so much sweetness and refinement about this charming movement, that it might almost be called an *andante religioso*. It is brought to an end by a beautiful phrase for the organ solo, above mentioned, followed by a few soft echoes of the first theme.

"The finale is commenced by the organ alone, with a spirited subject. A subject which is soon afterwards given out by the organ, and treated fugally, is the key to much of the finale. Fragments of this theme from time to time give rise to contention between the various instruments of the band, or between band and organ, and lead to a very lively contrapuntal struggle, only for a time calmed by the gentle counter-theme, given out, not as most



commonly happens, in the relative major of the key, but in the minor key of the dominant. The return of the principal subject is followed by the introduction in the key of G, by the alto trombone, and horns, of the fine old chorale, 'Gelobet seist du, Jesu Christ,' whilst the organ is still at the fugato subject. But this old church melody is by-and-by to crown the whole finale—and it does so grandly, by bursting out on the full organ in the key of E major, the strings entering with points of imitation between each line.

"Not only will the novelty of the composition, the excellent construction, and artistic finish of this important work commend it to the musical critic, but its sweetness and brightness will make it a source of great pleasure to those who only wield the rough-and-ready rule of criticism—that 'a composer should have something to say and know how to say it.'"

Nothing could have been more satisfactory than the reception accorded to the new work, each movement of which was loudly applauded both by musicians and the public generally. On its conclusion, after prolonged cheering, Mr. Prout, who was seated in the gallery, stepped forward and bowed his acknowledgments to the audience. But this was not enough: the cheering continued till he appeared on the steps of the podium and repeated his bows. The overtures were Cherubini's *All Baba*, and Mendelssohn's *Ruy Blas*, and both, as well as the symphony, Beethoven's in D, No. 2, were played with all the fire and spirit they demand. Madame Sinico and Mr. J. W. Turner were the vocalists; Madame Sinico was in better voice, and seemed more at ease than on her appearance at the first concert, and sang with good effect Mozart's beautiful scena and rondo, "Non temer amato bene," with violin obbligato (Mr. Watson), and Marcellina's aria from *Fidelio*, "Se il ver." Mr. J. W. Turner, whom we heard for the first time, has a smooth and pleasing voice, and promises well; but his choice of Donizetti's romanza "Angiol d'amore," and a ballad by Mr. F. Clay, was hardly a judicious one for a *début*.

The programme of the fourth concert was mainly devoted to a selection from Arthur S. Sullivan's music to the *Tenpest*, and to Sir W. Sterndale Bennett's *May Queen*. The selection from the *Tenpest* included the "Dance of Nymphs and Reapers," the "Banquet Dance," the song, "Where the bee sucks," and the overture to the 4th Act. It is Mr. Sullivan's first work, and was first heard at the Crystal Palace in 1862; it still sounds delightfully fresh, and better bears repeating than any he has subsequently produced. Sir W. Sterndale Bennett's *May Queen*, composed for the Leeds Musical Festival of 1858, is still by far the best English specimen of a cantata that we possess. Not having been heard here since 1860, it was the more welcome. The principal vocalists who took part in it were Miss Abbey Whinnery, Miss Margaret Hancock, Mr. Cummings, and Mr. Lewis Thomas. That it was the best performance we have listened to, except perhaps as regards the overture, which came out better than on any previous occasion that we can call to mind, cannot by any means be said.

### Musical Notes.

THE Brixton Choral Society, conducted by Mr. William Lemare, which obtained "Honourable Mention" at the recent National Music Meetings at the Crystal Palace, has issued its prospectus for the coming season. Its programme is an excellent one, and especially praiseworthy for its promise of two compositions of native musicians. The works announced for performance are Costa's *Eli*, Handel's *Acis and Galatea*, Mendelssohn's *Elijah*, Benedict's *Richard Cœur-de-Lion*, W. H. Cummings' *Fairy Ring*, and F. H. Cowen's *Rose Maiden*. We heartily wish the society a successful season.

A GRAND Masonic Concert took place on the 4th ult., in the Leeds Town Hall, in which Dr. Spark, and the well-known flautist M. de Jong, as well as many local celebrities took part. The local journals speak very highly of the violin-playing of Mr. Haddock, and of the successful *début* as a vocalist of his daughter, Miss Pauline Haddock.

THE Glasgow Tonic Sol-fa Choral Society, conducted by Mr. W. M. Miller, revived Handel's *Athaliah* on the 22nd ult. Chorus and orchestra numbered 550. The solos were sung by Mlle. Pauline Rita, Miss Penman, Mme. Demerle Lablache, Mr. Vernon Rigby, and Mr. Brandon. Mr. Radcliffe was principal flute, and Mr. Shedlock accompanied the recitatives upon the pianoforte. The performance, which was regarded with great interest by local amateurs, proved entirely successful.

At the time of our publication (October 31st, November 1st and 2nd) a grand bazaar is being held at Dundee, in aid of the funds of the Amateur Choral Union of that town. With the announcement

of the bazaar is given a *resumé* of the society's work for the last fifteen years, from which it appears that besides such well-known works as the *Messiah*, *Judas*, *Creation*, &c., our Scotch friends have brought forward a number of pieces by no means generally familiar. Among these we find Durante's *Magnificat*, Mozart's *Te Deum* and motetts, and Schubert's *Song of Miriam*. So enterprising a society deserves and will, we hope, receive abundant support.

A CONCERT with a more than usually interesting programme will be given at Clifton on the 8th inst., by Mrs. Jackson Roeckel. Mr. Charles Hallé's orchestra is engaged, and will perform, among other things, Beethoven's symphony in F (No. 8), and the charming ballet-air in G, from Schubert's *Rosamunde*. Mr. J. L. Roeckel's cantata for female voices, *The Sea Maidens* (which was favourably noticed in our review columns some months since), is to be given with full orchestral accompaniments, and Mrs. Jackson Roeckel and Mr. Charles Hallé will perform Mozart's too seldom heard concerto for two pianos.

In our notice last month of Wagner's *Huldigung's Marsch*, we stated that we believed it had not been performed in England. We have received a letter from Mr. F. Oliver, the bandmaster of the Duke of Roxburghe's band, saying that he has arranged it for his own band, and it has been played on various occasions with great success. As we are not furnished with particulars of the size of the band in question, we cannot of course tell how far the "arrangement" had to be carried; but we can fairly congratulate Mr. Oliver on his enterprise in grappling with a work of such importance.

OUR readers will be glad to hear that Professor Oakley arrived safely at Folkestone, having borne the journey from Switzerland much better than could have been expected. He is, we understand, at Brighton, having been advised by Sir James Paget to remain there some weeks before returning to Scotland.

### TO CORRESPONDENTS.

L. R.—For elementary instruction we should recommend Hamilton's Catechism (with the Key), and afterwards E. F. Richter's work, published by Cramer & Co.

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